

The Freud Reia Punk Collection of the Historical Music Recordings Collection
Fine Arts Library, University of Texas Libraries

In the 1970s, punk rock exploded in music scenes in Britain and the United States. Bands like The Clash, Patti Smith, Ramones, and the Sex Pistols set the stage for a genre that was loud, fast, and marked by an anti-establishment attitude. It gave a voice to musicians who felt their ideals were rejected by mainstream politics. including. The music branched off into dozens of discernible sub-genres influenced by the voices of people of color, women, and the LGBT community, and shaped by the regions in which they lived.

Along with the music came a subculture that found expression through literature, fashion, and politics. Do-It-Yourself (DIY) became a way of life and a recognizable aesthetic for members of the punk culture. The punk community formed an active literary culture in the form of zines. These DIY projects were labors of love published with little more than a photocopier and a stapler. They provided a platform for zinesters to circulate alternative, often controversial thoughts overlooked by major publishers. As low-budget endeavors, zines were often sold at low prices or given away. Payment sometimes took the form of dollars bills mailed in envelopes to a zinester's P.O. box, which resulted in a robust tradition of pen-pal correspondence.

The black and white, photocopied collages prevalent in zines were also featured in punk show flyers. Aside from promoting a show, the act of illegally posting flyers in public spaces harmonized with the DIY ethic of the punk community that sought to live their lives on their own terms.

The materials in this exhibit were collected by Freud Reia, zinester and guitarist of punk band The Criminals. Before he passed away in 2015, Reia amassed a significant collection of zines and vinyl LPs with an emphasis on the 1990s Bay Area punk scene. The collection is a snapshot of music and politics that have often been overlooked by library systems. The acquisition of the collection for the Historical Music Recordings Collections at the University of Texas reflects a changing interest in preserving alternative histories.

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